

# ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА



Учебные задания по произведению Р. Брэдбери  
«451° по Фаренгейту»

Министерство образования и науки РФ  
Смоленский государственный университет

# **ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОГО ЯЗЫКА**

Учебные задания по произведению Р.  
Брэдбери «451° по Фаренгейту» для студентов  
3-4 курса, обучающихся по направлению  
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«Иностранный язык (английский)»)

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интенсивное освоение лексических единиц, а также развитие  
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### **R. Bradbury “Fahrenheit 451”**

Ray Bradbury was an American fantasy and horror author who rejected being categorized as a science fiction author, claiming that his work was based on the fantastical and unreal. His best known novel is *Fahrenheit 451*, a dystopian study of future American society in which critical thought is outlawed. Bradbury won the Pulitzer in 2004, and is one of the most celebrated authors of the 21st century.

#### **Early Life**

Author Ray Douglas Bradbury was born in Waukegan, Illinois, to Leonard Spaulding Bradbury, a lineman for power and telephone utilities, and Ester Moberg Bradbury, a Swedish immigrant. Bradbury enjoyed a relatively idyllic childhood in Waukegan, which he later incorporated into several semi-autobiographical novels and short stories. As a child, he was a huge fan of magicians, and a voracious reader of adventure and fantasy fiction – especially L. Frank Baum, Jules Verne and Edgar Rice Burroughs.

Bradbury decided to become a writer at about age 12 or 13. He later said that he made the decision in hopes to "live forever" through his fiction.

Bradbury's family moved to Los Angeles, California in 1934. After graduation from high school in 1938, Bradbury couldn't afford to go to college, so he went to the local library instead. "Libraries raised me," he later said. "I believe in libraries because most students don't have any money. When I graduated from high school, it

was during the Depression, and we had no money. I couldn't go to college, so I went to the library three days a week for 10 years."

### **Literary Works and Honors**

To support himself while he wrote, Bradbury sold newspapers. Bradbury sold his first professional piece, the story "Pendulum," in November 1941, just a month before the United States entered World War II. Ruled ineligible for military service by his local draft board because of his vision problems, Bradbury became a full-time writer by early 1943. His first collection of short stories, *Dark Carnival*, was published in 1947.

That same year, he married Marguerite "Maggie" McClure, she was the breadwinner in the early days of their marriage, supporting Bradbury as he worked on his writing for little to no pay. The couple had four daughters.

In 1950, Bradbury published his first major work, *The Martian Chronicles*, which detailed the conflict between humans colonizing the red planet and the native Martians they encountered there.

Bradbury's best-known work, *Fahrenheit 451*, published in 1953, became an instant classic in the era of McCarthyism for its exploration of themes of censorship and conformity. In 2007, Bradbury himself disputed that censorship was the main theme of *Fahrenheit 451*, instead explaining the book as a story about how television drives away interest in reading: "Television gives you the dates of Napoleon, but not who he was."

Bradbury also observed, for example, that *Fahrenheit 451* touches on the alienation of people by media:

"In writing the short novel *Fahrenheit 451* I thought I was describing a world that might evolve in four or five decades. But only a few weeks ago, in Beverly Hills one night, a husband and wife passed me, walking their dog. I stood staring after them, absolutely stunned. The

woman held in one hand a small cigarette-package-sized radio, its antenna quivering. From this sprang tiny copper wires which ended in a dainty cone plugged into her right ear. There she was, oblivious to man and dog, listening to far winds and whispers and soap opera cries, sleep walking, helped up and down curbs by a husband who might just as well not have been there. This was not fiction."

In a 1982 essay he wrote, "People ask me to predict the Future, when all I want to do is prevent it."

Bradbury also wrote numerous screenplays and treatments, including a 1956 take on *Moby Dick*.

Famously prolific, Bradbury wrote for several hours every day throughout his entire life, allowing him to publish more than 30 books, close to 600 short stories, and numerous poems, essays, screenplays and plays.

Though Bradbury won many honors and awards throughout his life, his favorite was perhaps being named "ideas consultant" for the United States Pavilion at the 1964 World's Fair. "Cause I'm changing lives, and that's the thing. If you can build a good museum, if you can make a good film, if you can build a good world's fair, if you can build a good mall, you're changing the future. You're influencing people, so that they'll get up in the morning and say, 'Hey, it's worthwhile going to work.' That's my function, and it should be the function of every science fiction writer around. To offer hope. To name the problem and then offer the solution. And I do, all the time."

### **Death and Legacy**

Bradbury wrote well into his 80s, dictating for three hours at a time to one of his daughters, who would transcribe his words to the page.

In 2007, Bradbury received a special citation from the Pulitzer board for his "distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy."

Bradbury died in Los Angeles on June 5, 2012, at the age of 91. He was survived by daughters, as well as several grandchildren.

On June 6, 2012, in an official public statement from the White House Press Office, President Barack Obama said:

"For many Americans, the news of Ray Bradbury's death immediately brought to mind images from his work, imprinted in our minds, often from a young age. His gift for storytelling reshaped our culture and expanded our world. But Ray also understood that our imaginations could be used as a tool for better understanding, a vehicle for change, and an expression of our most cherished values. There is no doubt that Ray will continue to inspire many more generations with his writing, and our thoughts and prayers are with his family and friends."

Numerous Bradbury fans paid tribute to the author, noting the influence of his works on their own careers and creations. Filmmaker Steven Spielberg stated that Bradbury was "[his] muse for the better part of [his] sci-fi career.... On the world of science fiction and fantasy and imagination he is immortal". Author Stephen King released a statement on his website saying, "Ray Bradbury wrote three great novels and three hundred great stories. One of the latter was called 'A Sound of Thunder.' The sound I hear today is the thunder of a giant's footsteps fading away. But the novels and stories remain, in all their resonance and strange beauty."

### ***Assignment 1***

*1. Read Part I (up to: "He walked out of the house into the rain")(p. 7 - 30).*

*2. Transcribe, pronounce and translate the following words:*

kerosene, luxuriously, marionette, mausoleum, tomb, stratum, melancholy.

3. Read and translate the following passages aloud:

p. 7 "It was a special pleasure ... turned dark with burning."

p. 21 - 22 "They had this machine ... The other machine was working too."

4. a) Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.

(p. 8) flameproof / (p. 13) fireproof

(p. 9) to detect smth.

(p. 12) intact (to remain / stay ~ // to keep smth. / to preserve smth. ~)

(p. 19) to experience smth. (smth. unpleasant: discomfort / stress

smth. pleasant: joy / thrill)

(p. 22) to operate smth. (also: intr. of some service / business /

organization)

(p. 23) to start for smth.

(p. 25) disposable (gloves / razors / nappies / lighter / camera)

(p. 25) (on) smb.'s coat-tails

(p. 29) to install smth. (a phone / some equipment / software)

b) Replace the underlined words and word-combinations with synonyms from your active vocabulary:

1. She got where she is today using the influence of her brother.

2. What skills are needed to control / drive this machinery?

3. I discerned a note of urgency in her voice.

4. "I've got to go," Laura said, making her way to the door.

5. The switches are cheap to buy and easy to put in.

6. Most of the house remains undamaged even after two hundred years.

7. They willingly suffered hardships so that their children would have a better life.

8. For many years fast-food restaurants have served meals on throwaway plates.



c) Complete the following word-combinations using the appropriate noun to form an adjective ending in **-proof**:  
...proof metal; a ...proof jacket; a ...proof dish; a ...proof camera; a ...proof roof.

5. a) Find in the text the English equivalents of the following Russian words and word-combinations:

остановка (8), быть пронизанным / пропитанным / насыщенным (9), тушить / гасить ч.-л. (13), без промедления / задержки, сразу же (14), кроме / за исключением (16), хорошо закрепленный / прилегающий / пригнанный (18), колодец (21), умелец / мастер на все руки (23), держаться особняком / сторониться (25), вялый / полусонный / одурманенный (28).

b) Use some of these words and word-combinations in the following sentences, translate them:

1. The elastic at the waist gives a nice ... fit. 2. I told him ... what I thought of him. 3. Sabrina's voice was ... with emotion, and I could see that she was still upset. 4. He had the operation only this morning, so he's still feeling a bit ... . 5. Please stay in your seats and ... your cigarettes. 6. Strikes have led to a ... in production. 7. They knew nothing about her ... her name. 8. Nobody knows much about him; he ... very much ... himself. 9. We used to get our water from a ... .

6. Fill in the underlined gaps with prepositions:

1. The air seemed charged ... a special calm... (9) 2. I heard once that a long time ago houses used to burn ... accident... (14) 3. The small crystal bottle <...> had been filled ... thirty capsules... (20) 4. It fed ... silence ... an occasional sound ... inner suffocation... (21) 5. We got all the mean stuff right in our suitcase there, it can't get ... her now (22). 6. ...her lips were very fresh and full ... colour... (24) 7. She was an expert ... lip-reading... (27) 8. ...what would I <...> do a silly thing ... that ...? 9. "What's ... this afternoon?" 10. And then they go .... the

play... (29) 11. We could do ... a few things.

### *7. Language study:*

In that part you come across the verbs **to rise** and **to raise** that are often confused by Russian speakers, e.g.: ...perhaps the skin on the backs of his hands, on his face felt the temperature **rise** at this one spot where a person's standing might **raise** the immediate atmosphere ten degrees for an instant (p. 9).

*Make sure you can tell the difference between them by filling in the gaps with one of them:*

1. The price of coffee ... last week. 2. Our local taxi firm ... its fares last week. 3. He is a hard-working man, he always ... with the sun. 4. Hurry up. There's the last bell. The curtain is going to ... in a moment. 5. The cost of producing plays for TV has ... over the last year. 6. ... your hand if you want information about the recent increase in school fees. 7. The good news from her friend made Olga's spirits ... . 8. We saw smoke ... from the chimneys of the factories. 9. The car ... a cloud of dust. 10. May I ... my glass to your health, Helen? 11. The small girl ... her eyes which were filled with tears. 12. After spending some time with his son's family Peter ... to leave.

### *8. Characterization.*

*1. In Part I the author introduces the main character and gives a glimpse of his nature and behavior:*

*a) through direct description:*

...a minstrel man, burnt-corked... <...> ...he would feel the fiery smile still gripped by his face muscles... It never went away, that smile... (8) He walked <...>, thinking little at all about nothing in particular (8).

*b) through other characters' opinion of him:*

"You never stop to think what I've asked you" (14).

"Bet I know something else you don't. There's dew on the grass in the morning."

He suddenly couldn't remember if he had known this or

not, and it made him quite irritable.

“And if you look” – she nodded at the sky – “there’s a man in the moon.”

He hadn’t looked for a long time (15).

...that other self, the subconscious idiot that ran babbling at times, quite independent of will, habit, and conscience (17)

c) through self-analysis:

He was not happy. He said the words to himself. He recognized this as the true state of affairs. He wore his happiness like a mask... (18)

Make sure that you take into account these descriptions when speaking about the main character.

II. In the same Part the author introduces a minor character that will play an important part in the life of the main one.

a) **Face+Colour:** her face was slender and milk-white... (10); her dress was white... (10); ...the white stir of her face... (10); ...her face bright as snow in the moonlight (12); her face <...> was fragile milk crystal with a soft and constant light in it. It was not the hysterical light of electricity but – what? But the strangely comfortable and rare and gently flattering light of the candle (12 – 13); she had a very thin face like the dial of a small clock <...>, all certainty and knowing what it has to tell of the night passing slowly on toward further darknesses but moving also toward a new sun (17); how like a mirror, too, her face. Impossible; for how many people did you know that refracted your own light to you? <...> How rarely did other people’s faces take of you and throw back to you your own expression, your own innermost trembling thought? (17)

b) **Eyes:** the dark eyes were so fixed to the world that no move escaped them (10); ...regarding Montag with eyes so dark and shining and alive... (10)

c) **Emotions:** ...in it (her face) was a kind of gentle

hunger that touched over everything with tireless curiosity (10); ...a look almost of pale surprise (10); ...she said, in awe (11); I like to smell things and look at things... (12); I love to watch people too much... 14); ...she was like the eager watcher of a marionette show, anticipating each flicker of an eyelid, <...>, the moment before it began (17).

d) **Name:** Clarisse -In French the meaning of the name Clarisse is: **Bright; shining and gentle; famous.** People with this name have a deep inner desire for a stable, loving family or community, and a need to work with others and to be appreciated. People with this name are excited by change, adventure, and excitement. They are dynamic, visionary and versatile, able to make constructive use of freedom. They fight being restricted by rules and conventions. They tend to be optimistic, energetic, intelligent, and to make friends easily. They may be changeable, restless, untidy, and rebellious. (<http://www.sheknows.com/baby-names/name/>)

Make sure that you take into account these descriptions when speaking about her.

### *9. Answer the questions in detail:*

What feelings is Guy Montag overwhelmed with when burning things, especially books? Do we get to know the author's attitude to Guy's occupation? If we do, then how does he (the author) convey it and what is it?

What impression had Guy been under the last few night when approaching his own house? Who did she meet that day? What did she look like? What was she like? What did they talk about?

What ideas crossed his mind after the meeting? What did Guy compare her with and why?

How did this meeting influence his mood? Pay attention to his ideas about his house and his new perception of it.

What happened to his wife? What was his reaction to this occurrence? What measures were taken to save her? Why did Guy find the operation itself and the persons performing it rather appalling?

What distracted him from his thoughts about his wife? What conversation did he overhear? What do you make of it?

What did he talk with his wife about the next morning? Why do you think he didn't try to make her believe in the reality of the events that had taken place the previous night?

## ***Assignment 2***

*1. Read Part I: from p. 30 (starting with: "The rain was thinning away...") – up to p. 54: "People ran out of houses all down the street").*

*2. Transcribe, pronounce and translate the following words:*

psychiatrist, hound, to growl, trajectory, conscience, self-consciousness, to slaughter.

*3. Read and translate the following passages aloud:*

*p. 35 "Montag stayed upstairs most nights ... a switch had been turned."*

*p. 51 "Montag's hand closed ... Innocent! Look!"*

*4. a) Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.*

(p. 30) to be up to smth.

(p. 33) to get into smth. (e.g.: business / law, etc.)

(p. 33) to put up with smb. / smth.

(p. 37) to account for smth.

(p. 40) to feel at ease

(p. 44) to work out

(p. 47) alert, adj. (be / seem / become / remain / stay ~ // keep smb. ~ )

(p. 48) to strike smb. a blow

(p. 51) far-sighted

*b) Replace the underlined words and word-combinations with synonyms from your active vocabulary:*

1. How did things turn out in the end? 2. After failing to come up with an adequate explanation of the evidence, Jones was arrested for robbery. 3. The terrorist threat is still real, and the public should remain vigilant. 4. Mary's father didn't want her to marry Jim because he was in trade. 5. The boy has been scheming something, I can tell from the look on his face. 6. The assailant hit him several times before he was restrained. 7. For years, the workers have had to tolerate low wages and terrible working conditions. 8. Looking as if he were relaxed and confident, the president answered all the questions from the press.

*5. a) Find in the text the English equivalents of the following Russian words and word-combinations:*

вызывать в воображении / в памяти (31), быть склонным / проявлять склонность (32), многосторонний / многогранный (36), аккумулятор (37), тонкая, искусная работа (38), понимать / постигать ч.-л. (42), нарочно / преднамеренно (43), ошибиться / совершить промах (50), быть должным / обязанным, ожидаемым (52).

*b) Use some of these words and word-combinations in the following sentences, translate them:*

1. In case with such a complex and ... problem you have to take into account all the possible consequences. 2. There'll be time for a swim if you feel so ... . 3. The whole house is a monument to her ... . 4. He sat down, ... avoiding her gaze. 5. The word 'Mediterranean' ... images of sunshine, olive trees, and a crystal clear sea. 6. I'm trying to ... a way of paying him back the money I

owe him. 7. The band's first album is ... for release later this month. 8. Unless Manchester United ... (up) badly, they are sure to win the European Cup.

*6. Fill in the underlined gaps with prepositions:*

1. He felt his body divide itself ... a hotness and a coldness... (33) 2. It (the hound) was ... a great bee come home from some field <...>, its body crammed ... that over-rich nectar... (34) 3. It would be easy ... someone to set ... a partial combination ... the Hound's memory... (37) 4. "...I really thought you were having fun ... my expense" (40). 5. ...it's like cinnamon ... a way (40). 6. It all depends ... what you mean ... social, doesn't it? (40) 7. Fool, thought Montag ... himself, you'll give it ... . 8. They <...> grabbed ... a woman... She was only standing, weaving ... side ...side, her eyes fixed ... a nothingness in the wall... (48) 9. She made the empty rooms roar ... accusation... (50) 10. None ... those books agree ... each other (52).

*7. Language study:*

In that part of the text you come across some of the verbs that are followed by an adjective, not an adverb, e.g.: The rain feels good (30). Rain even tastes good (31). You sound so very old (42).

*Make sure you know such verbs by doing the following exercise.*

*If the word in bold is correct, put a tick. If it's incorrect, rewrite it correctly.*

1. Whenever she gets home from work, Mum always seems **unhappily** about something. ....
2. I don't know what's in it, but it smells **strongly** of cinnamon. ....
3. When Terry finally became **calmly**, I asked him what had happened. ....
4. I'm glad I didn't go on holiday with Emily and Graham because it sounded **dreadfully**. ....

5. It's hard to believe that the seeds you planted have grown so **quickly**. .....
6. The car sped past me and turned **sharply** into the next street. ....
7. The actors could tell that the audience were growing **restlessly**. ....
8. Why are you looking so **accusingly** at me? .....
9. Add some chilli to the curry because it doesn't taste **spicily** enough. ....
10. I don't think I get **angrily** very often, but one or two people do really annoy me. ...
11. In the darkness, I felt **nervously** for the light switch and finally found it. ....
12. Tim appeared **tiredly** after his tennis match. ....

### 8. Characterization.

*Sometimes to achieve a better understanding of a character readers should compare him / her with other personages and analyze their behaviour and motives. In Part I we get to know Clarisse's and Guy's points of view on the world around and the people inhabiting it:*

**Clarisse:** No one has time any more for anyone else (33); ...we never ask questions, <...>; they just run the answers at you (41); But everyone I know is either shouting or dancing around like wild or beating up one another. Do you notice how people hurt each other nowadays (41); I'm afraid of children my own age. They kill each other (42); People don't talk about anything (42); ...they all say the same things and nobody says anything different from anyone else (42 - 43);

**Guy:** It's been a long time since anyone cared enough to ask (40); These men were all mirror-images of himself! (45)

Make sure that you take into account these descriptions when speaking about the main character.



### *9. Answer the questions in detail:*

Why did Guy take offence at Clarisse? What made him forgive her? How did he react to her confession that he wasn't like a regular fireman?

What creature lived in the firehouse? How did it work? How did the firemen use it to entertain themselves? What was Guy's attitude to that kind of entertainment?

What happened to Guy when he approached the hound as usual? How did he explain that reaction of the hound? What was the Captain's opinion of it and how did he try to calm Guy down?

In what way did the communication they (Clarisse and Guy) established differ from the one they used to have at first? What did he learn about her and her worldview? How did it influence his attitude to her, if it did?

What feelings did he experience when he didn't meet Clarisse one day? What idea concerning other firemen crossed his mind and was it somehow connected with Clarisse's absence, in your opinion? What was other firemen's reaction to his questions?

Where did the firemen find themselves after the telephone alarm? In what way did this case differ from their typical ones? How did the Captain try to persuade the owner of the house to leave it? Was this attempt a success? Why, why not? What did everything end in?

### ***Assignment 3***

*1. Read Part I: from **p. 54** (starting with: "They said nothing...") - up to **p. 76**: "The parlour 'aunts' began to laugh at the parlour 'uncles' ").*

2. *Transcribe, pronounce and translate the following words:*

jargon, to gibber, odour, to feign, resume, refugee.

3. *Read and translate the following passages aloud:*

p. 60 "A great thunderstorm of sound ... never...quite... touched... anything."

p. 69 - 70 "Let you alone! ... He turned away."

4. a) *Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.*

(p. 59) to take to smth.

(p. 62) to keep smth. down (to smth.)

(p. 65) to turn smth. down

(p. 70) to make sure

(p. 72) to appeal to smb.

(p. 73) to boil down to smth.

(p. 73) to keep up with smb.

(p. 74) to neglect smth. (duty / responsibility / work / task / education /

health)

b) *Replace the underlined words and word-combinations with synonyms from your active vocabulary:*

1. Older employees often find it difficult to catch up with (not to fall behind) their younger colleagues. 2. Colleges must hold down tuition fees to attract more students. 3. Our staff will do their best to see to it that you enjoy your visit. 4. I've got into the habit of turning on the TV as soon as I get home. 5. Their arguments come down to a lack of trust in each other. 6. He couldn't be accused of shrinking from his responsibilities. 7. Please lower the volume of the radio, I'm trying to sleep. 8. The design has to attract all ages and social groups.

c) *In this part we come across the word "simple-minded" in which the adjective "minded" is used to form a compound. Give other examples of compounds ending in*

**-minded** and make up your own sentences with them or take them from dictionaries.

5. a) Find in the text the English equivalents of the following Russian words and word-combinations:

тормозить (55), хмуриться / насупиться (57), забота / тревога, участие (59), давать прозвище / навешивать ярлык (60), хрупкий / ломкий (64), надувать губы / дуться (65), вертеть в руках ч.-л. / играть ч.-л. (67), глуповатый / туповатый (68), новичок / неопытный работник (72), единственный / исключительный (73), кочевой / кочующий (76).

b) Use some of these words and word-combinations in the following sentences, translate them:

1. Stress at work is a matter of ... to staff and management. 2. She couldn't live the ... life of a foreign correspondent as she had a family. 3. She ...(e)d with the sugar packet, avoiding his eyes. 4. What are you ...ing at me for? 5. My ... reason for coming here was to see you. 6. He was ...ed (as) a traitor by his former colleagues. 7. Don't pack fragile and ... objects in your suitcase. 8. She had to ... hard to avoid running into the car in front. 9. When he came into the room where the shooting had already begun he saw models ...ing their lips for the camera.

6. Fill in the underlined gaps with prepositions:

1. They said nothing ... their way back ... the firehouse (54). 2. ...her desperate husband <...> telephoned her to ask what was ... dinner? (57) 3. Who was mad ... whom? (60) 4. He looked ... dismay ... the floor (66). 5. "This is the day you go ... the early shift..." (69) 6. Captain Beatty sat ... the most comfortable chair ... a peaceful look ... his ruddy face (71). 7. Why learn anything ... pressing buttons...? (74) 8. "... God's sake, let me be!" (75) 9. Empty the theatres ... clowns and furnish the rooms ... glass walls... (75)

### 7. Language study:

In that part of the text you come across the verb **to lie** in different forms quite often, e.g.: He lay far across the room from her... (56). It's often confused by Russian speakers with the verb **to lay**.

*Make sure you can tell the difference between them by filling in the gaps with one of them:*

1. The policeman noticed a small, gold ring ... on the floor. 2. Kim ... her hand on her little brother's arm when he started to cry. 3. Don't just ... around on the sofa. Please ... the table for dinner. 4. During her illness the child ... in bed all day and read books. 5. The book ... open on the table but the girl was not reading it. 6. She ... her head on the pillow and fell asleep. 7. The hens on their farm ... many eggs every day. 8. It was so hot that we ... down under a tree to rest. 9. The island of Crete ... in the Mediterranean. 10. After he had made inquiries into the matter he ... the facts before the committee. 11. They are redecorating the flat and intend to ... the floors with carpets. 12. Some minerals ... deep in the ground. 13. The table was ... and the hostess invited her guests to the dining-room. 14. You are young and a great future ... in front of you.

### 8. Characterization.

*The main character undergoes certain changes that concern:*

#### ▪ *his behaviour:*

His hands had been infected, and soon it would be his arms. He could feel the poison working up his wrists and into his elbows and his shoulders... (55); His hands were ravenous. And his eyes were beginning to feel hunger, as if they must look at something, anything, everything (56):

#### ▪ *his outlook on some things:*

"There must be something in books, things we can't imagine, to make a woman stay in a burning house... You don't stay for nothing" (68); "...for the first time I realized that a man was behind each one of the books. <...>It took

some man a lifetime maybe to put some of his thoughts down, looking around at the world and life..." (69);

▪ *his attitude to his wife:*

And suddenly she was so strange he couldn't believe he knew her at all (57); ...if she died, he was certain he wouldn't cry. For it would be the dying of an unknown, a street face, a newspaper image, and it was suddenly so very wrong that he had begun to cry... (59); ...that was another Mildred, that was a Mildred so deep inside this one, and so bothered, really bothered, that the two women had never met (70);

▪ *his relationship with her:*

Well, wasn't there a wall between him and Mildred... (59); He felt he was one of the creatures electronically inserted between the slots of the phono-colour walls, speaking, but the speech not piercing the crystal barrier. <...>They could not touch through the glass (62); "... We need not to be let alone. We need to be really bothered once in a while. How long is it since you were *really* bothered? About something important, about something real?" (69 - 70).

Make sure that you take into account these descriptions when speaking about the main character.

*9. Answer the questions in detail:*

What state were the firemen in after the incident with the woman who had set fire to her own house? Why?

What thoughts crossed Montag's mind when he came back home and tried to speak to his wife? Were his attempts to start a conversation with her a success? What feelings was he overwhelmed with on this account? How did he use to try to become a part of her world? Did he succeed in it?

What important news did she break to him?

What was the matter with him the next morning? Did his wife try to be of any help? How does her behaviour characterize her attitude to Montag?

What was Mildred's reaction to her husband's attempts to raise the issue of books and his possible quitting the job?

How did Montag and his wife react to Captain Beatty's visit? How did the latter behave? How did he explain Montag's state of mind? What information did he share with Montag to help him understand the current state of events they all found themselves in?

What was Montag worried about during their conversation and was there anything strange in Montag's behaviour towards his wife?

### ***Assignment 4***

*1. Read Parts I – II: from p. 76 (starting with: "Now let's take up the minorities...") – up to p. 100: "He slammed the door").*

*2. Transcribe, pronounce and translate the following words:*

minority, serial, serenity, heredity, subconscious, courageous, numbed, a duplicate.

*3. Read and translate the following passages aloud:  
p. 82 "Peace, Montag ... That way lies melancholy."  
p. 96 – 97 "His name was Faber ... I'm alive."*

*4. a) Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.*

(p. 77) to handle smth. (task / matter / situation / request  
// data // stress)

(competently / efficiently /

professionally)

(p. 79) inferior (to smb. / smth.) (ant. superior to smb. / smth.)

(p. 81) to undo smth.

(p. 81) to nip smth. in the bud

(p. 87) to take hold of smth.

(p. 88) to be confronted with smth.

(p. 95) to set fire to smth.

(p. 95) to stop smb. from doing smth.

*b) Replace the underlined words and word-combinations with synonyms from your active vocabulary:*

1. He grabbed my hand and wouldn't let it go. 2. Staff are trained to deal with customer problems in a sympathetic way. 3. Her obvious popularity made him feel lowly / second-class. 4. He was faced with the task of breaking the bad news to the boy's relatives. 5. Nothing would prevent him from speaking out against injustice. 6. We're determined to eradicate racism from our sport. 7. He threw away the cigarette butt without putting it out thus setting the dry grass alight. 8. She warned that one mistake could overscore / annihilate all their achievements.

*5. a) Find in the text the English equivalents of the following Russian words and word-combinations:*

цензура (77), ругательство / бранное слово (78), начитанный / эрудированный / сведущий (78), правомерный / справедливый (79), непременный / обязательный (80), бомба замедленного действия / мина с часовым механизмом (81), наполнять / набивать / пичкать (82), непрерывный (82), плод воображения (83), давать рациональное объяснение (85), восполнять / пополнять / компенсировать (89), сбивчиво / запинаясь (91), завет (98), замена / заменитель (99).

*b) Use some of these words and word-combinations in the following sentences, translate them:*

1. I can't believe I slept for twelve hours ... . 2. He's very

... in the field of solar energy. 3. 'Well...' she began ... . 4. There are ... to be changes when the new system is introduced. 5. The decree imposed strict ... on the media. 6. He managed to ... eight people into his car. 7. The stolen paintings have now been restored to their ... owners. 8. It took me several days to ... what had happened to the money. 9. Rising unemployment is a political ... for the government. 10. The course teaches you the theory but there's no ... for practical experience. 11. She failed in her attempt to ... his violent behaviour.

*6. Fill in the underlined gaps with prepositions:*

1. There was no dictum, no declaration, no censorship, to start ... , no! (77) 2. Behind her the walls of the room were flooded ... green and yellow and orange fireworks sizzling and bursting ... some music composed almost completely ... trap-drums, tom-toms... (79) 3. Don't give them any slippery stuff ... philosophy or sociology to tie things ..... (82). 4. ...an announcer, who ... turn was talking ... her (85). 5. "I'm tired ... listening ... this junk..." (87) 6. I've never asked ... much ... you in all these years, but I ask it now, I plead ... it (89). 7. We're heading right ... the cliff, Millie (89). 8. If you love me at all you'll put ..... this... (89) 9. He stared at the parlour that was dead and grey as the waters of an ocean that might teem ... life... (94) 10. There sat Beatty, <...>, the floor littered ... swarms of black moths... (99)

*7. Language study:*

In that part of the text you come across words describing impressions and emotions that end either in **-ing** or **-ed**, e.g.: ...we can't have our minorities **upset** and **stirred**... (79); That can be **embarrassing** (81); Beatty looked faintly **surprised** (84); her face grew **amazed** and then **horrified** (94). They are often confused by Russian speakers.

*Make sure you can tell the difference between them.*

**A** Choose the correct alternative:



1. The teacher's explanation was *confused* / *confusing*. Most of the students didn't understand it. 2. There is no need to get *annoyed* / *annoying* just because I'm a few minutes late. 3. The President said in the news that he was very *pleased* / *pleasing* with the country's economic progress, but I found some of what he said very *worried* / *worrying*. 4. There was a really *excited* / *exciting* basketball match on TV last night. I was a bit *disappointed* / *disappointing* that my team lost, though! 5. I know that people are always *interested* / *interesting* in famous people's private lives, but I do think some of the personal questions they ask on chat shows can be a bit *embarrassed* / *embarrassing* for the guests.

**B** *Fill in the blanks with the appropriate word derived from the one in brackets:*

1. Carla has been ... (interest) in dancing since she was a little girl. When she put on her own "performances" at home for her relatives, they were all ... (entertain) by the sight of the young girl twirling around in her home-made costumes. No one guessed, however, that by the age of 18 she would be an ... (entertain) spectacle for a much larger audience. Carla's family were ... (thrill) to attend a Royal Performance and to witness their little girl's ... (excite) debut. Carla herself was more ... (excite) and ... (frighten) than she'd ever been in her life. Her climb to fame had been extremely ... (reward). And now, here she was, dancing for the Queen. How ... (please) she felt! But the ... (amaze) reviews she received the next day were even more ... (thrill).

### *8. Characterization.*

*The main character undergoes certain changes, e.g. he tries to figure out what principles their world is based on and refuses to take anything for granted. His senior gives him some explanation that is supposed to clear things up:*  
We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone *made* equal. Each man the image of every other; then all are happy, for

there are no mountains to make them cower, to judge themselves against (78); I want to be happy, people say. Well, aren't they? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation? And you must admit our culture provides plenty of these (79); If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none (81); So bring on your clubs and parties, <...>, more of everything to do with automatic reflex (82).

*However, these explanations fail to produce the desired effect as they contradict not only the main character's feelings but also the behaviour of the people Montag liked:*

I'm so damned unhappy, I'm so mad, and I don't know why I feel like I'm putting on weight. I feel fat (86); "She was the first person I can remember who looked straight at me as if I counted" (93); "I don't talk *things*... I talk the meaning of things. I sit here and *know* I'm alive" (97).

Make sure that you take into account these descriptions when speaking about the main character.

### *9. Answer the questions in detail:*

How did Captain Beatty explain the disappearance of books and how did he connect it with the rights of minorities? How did the disappearance of books make people happy in his opinion? What did he look upon firemen as? How did the latter help people to find peace and serenity?

What information about Clarisse and her family did Captain Beatty disclose? What did he make of her and her kind?

What measures should be taken according to Captain Beatty to make people feel happy politically? What was thinking substituted by in this society?

What did Captain Beatty's conversation with Montag end in? What did the former warn him of?

What words of Clarisse did Montag remember after Captain Beatty's visit and why?

What feelings did Captain Beatty's visit arouse in Montag? Why? What did Mildred advise her husband to do to give vent to those feelings? Why wasn't Montag willing to suppress those feelings?

What confession did Montag make to his wife? How did she react to it? How did he try to talk his wife into reading books that he had brought home and hidden there? Why did the image of the burnt woman occur to him at that moment? What did he feel when he heard the door bell in the middle of his conversation with Mildred?

Did Montag manage to find anything interesting and clarifying in books he was reading? What about his wife? What did books differ from parlour walls in according to Mildred? How did her husband try to explain the necessity of reading books to her? Why did he touch upon the case with the sleeping pills in this context?

What did Montag remember when he understood the futility of his attempts to grasp the meaning of books by himself? What do we learn about Faber? Under what circumstances did they meet?

What did he call Faber for? What decision did he take after that phone call? What question that puzzled his wife did he ask her before leaving? What idea did he want her to understand?

### ***Assignment 5***

*1. Read Part II: from p. 100 (starting with: "He was on the subway...") – up to p. 121: "...his lips moving just a trifle").*

2. *Transcribe, pronounce and translate the following words:*

numbness, a lily, fragile, a coward, leisure, an arsonist, treason, a rebel.

3. *Read and translate the following passages aloud:*

p. 103 – 104 *“The train door whistled open ... The train vanished in its hole.”*

p. 116 *“How like a beautiful statue of ice ... our stage-whisper might carry.”*

4. a) *Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.*

(p. 103) submission (demand / expect // force / frighten smb. into ~)

(p. 105) to divert smb.'s attention

(p. 105) to dress smb. down

(p. 106) to speak up for smth. (*comp. with*: to speak out against smth.)

(p. 110) to run a risk (of smth. / of doing smth.)

(p. 113) of smb.'s own accord

(p. 115) to sign up for smth.

(p. 118) refuge (take / look for, seek / find / give smb. / offer smb.)

(p. 120) (to be) in attendance (on smb.)

b) *Replace the underlined words and word-combinations with synonyms from your active vocabulary:*

1. The Catholic church has been very active in supporting the rights of disadvantaged Americans. 2. During the war, she gave shelter and arms to local resistance groups. 3. The headmistress will tell you off if she sees you doing that! 4. How many of our teenage children actually help around the house of their own free will? 5. The war distracted people's attention away from the economic situation. 6. He was one of the few politicians who had the courage to criticize the war in

Vietnam. 7. Her brother enrolled in / on a training programme for engineers. 8. The emperor demanded complete obedience from his subjects. 9. She was serving a customer when the fire started. 10. People who are overweight are in greater danger of a heart attack or stroke.

*5. a) Find in the text the English equivalents of the following Russian words and word-combinations:*

заставлять к.-л. (себя) сделать ч.-л. (101), воздаяние / возмездие (103), завуалированный / замаскированный (106), расшевелить / взбудоражить к.-л. (106), строение / качество / ткань (произведения) (107), заурядный / бездарный / посредственный (108), короткая передышка (111), рассадник / очаг (112), дополнять (117), фондовая биржа (118), рискнуть (119), кассир (120), удерживать / хранить в памяти (121).

*b) Use some of these words and word-combinations in the following sentences, translate them:*

1. I thought the play was only ... . 2. He was one of the few who succeeded in making money on the ... in the 90s. 3. She made a ... reference to his past mistakes. 4. We couldn't help admiring the movie's stunning visual ... . 5. The information is no longer ...ed within the computer's main memory. 6. The shooting may have been in ... for the arrest of the terrorist suspects. 7. She was ...ing her luck driving without a licence. 8. Tell me when you need a ... . 9. She ...ed her eyes to stay open. 10. The excellent menu is ...ed by a good wine list. 11. When we heard the news we were too ... to react immediately. 12. The area was a ... of crime.

*6. Fill in the underlined gaps with prepositions:*

1. The people were pounded ... submission... (103). 2. I can't talk ... the walls because they are yelling ... me (106). 3. You'd find life ... the glass, streaming past ... infinite profusion (107). 4. If you're not driving a hundred miles an hour, ... a clip where you can't think ... anything

else but the danger, then... (109). 5. ...my parlour is nothing ... four plaster walls (109). 6. If you insist ... telling me, I must ask you to leave (110). 7. Don't ask ... guarantees (112). 8. Do your own bit ... saving, and if you drown, ... least die knowing you were headed ... shore (112). 9. ...their plays are too aware ... the world (113). 10. Our civilization is flinging itself ... pieces (114). 11. Fiddling ... electronics <...>, has been my hobby (117). 12. Here is my arm to hold ... (120).

### 7. Language study:

In that part of the text you come across the verb **to look** as a part of different phrasal verbs, e.g.: ...you are **looking at** a coward (106); I **looked around** (107); ... **look for** it in nature and look for it in yourself (107). Try to remember as many of them as possible. Make sure you can tell the difference between them.

Fill in the gaps by using the following words: *after, around, at (2), down on, for, forward to, into, like, out (2), through, up (2), up to*.

1. Jim **looks** ...his work in a different way now that he is in charge. 2. Old people often have nothing left to **look** ... in their lives. 3. Women have grown tired of being **looked** ... by employers. 4. Jim's father has been **looking** ...a new partner, one with some capital to put into the business. 5. He **looks** ... the financial side of the business. 6. He **looked** ... his diary and announced that he would be busy until the New Year. 7. The committee must **look** ...what hospital conditions exist for children. 8. She **looked** ... his number in the phonebook. 9. The party **looks** ... being a success after all. 10. My window **looks** ... on the garden. 11. Trade usually **looks** ...in the spring. 12. You'd better have your ankle **looked** ... (by the doctor). 13. You'll catch cold if you don't **look** .... 14. Every child needs someone **to look** ... and copy. 15. Welcome to our new home! Would you like to **look** ... while I make some coffee?

## 8. Characterization.

*The main character undergoes certain changes, e.g. he tries to figure out his own feelings as well as those of other people and he wants to change something:*

When did the numbness begin in my face? In my body? (100);

"You are brave."

"No," said Montag. "My wife's dying. A friend of mine's already dead. Someone who may have been a friend was burnt less than 24 hours ago. You are the only one I knew might help me. To see. To see" (105).

"Nobody listens any more. <...> I just want someone to hear what I have to say. And maybe if I talk long enough, it'll make sense..." (106); We have everything we need to be happy, but we aren't happy. Something's missing (106); His voice (the Captain's) is like butter. I'm afraid he'll talk me back the way I was (116); I'm so damned afraid I'll drown if he (the Captain) gets me again (117).

*Faber gives some explanations that are meant to enlighten Montag:*

Books were only one type of receptacle where we stored a lot of things we were afraid we might forget. There is nothing magical in them at all. The magic is only in what books say, how they stitched the patches of the universe together into one garment for us (107); Three things are missing. <...> ...they (books) have quality (107), They show the pores in the face of life (108); Leisure (108), ... time to think. <...>It (TV) tells you what to think and blasts it in... It rushes you on so quickly to its own conclusions your mind hasn't time to protest... It grows you any shape it wishes! <...>It *becomes* and is the truth (109); Number one, as I said, quality of information. Number two: leisure to digest it. And number three; the right to carry out actions based on what we learn from the inter-action of the first two (110).

Make sure that you take into account these descriptions

when speaking about the main character.

*9. Answer the questions in detail:*

What sensation did Montag have all over his body? Did it trouble him? Why, why not? What image from childhood occurred to him (pay attention to the title of this part)? How was it connected with his current state? How did he behave on the subway? How did other passengers react to his behaviour?

How did Faber look when Montag saw him again? Account for the frequent use of the adjective “white” in his description. How did Faber behave at the beginning of their meeting? How did Montag explain the reason underlying his stealing the book? What do you make of it?

Why did Faber think that he was also to blame for the disappearance of books? How did Montag explain the reason for his coming? What things were missing in their life according to Faber? What did books have to do with one of those things? In what way do books differ from television to Faber’s mind?

What actions was Montag ready to perform to change his life and why? What was Faber’s reaction to his plan? What idea did he suggest jokingly? What other people apart from them might be involved? Why did Faber doubt the success of their plan?

How did Montag manage to get Faber’s assistance or at least his promise to help? What immediate actions did they agree on? Why did Montag need Faber’s help with his Captain? How did Faber decide to sort out that problem? Why was he a bit ashamed of himself when suggesting that plan?

What questions on Montag’s part convinced Faber that the former was growing wiser? Why? Why did Faber decide to read to Montag at night?



## **Assignment 6**

1. Read the rest of Part II: from **p. 121** (starting with: "He was eating a light supper...") – up to **p. 145**.

2. Transcribe, pronounce and translate the following words:

limbs, a desert, deserted, to bury, a draught (of water, etc.), a debate, a dwarf, verbiage.

3. Read and translate the following passages aloud:

p. 122 "On one wall a woman smiled ... a number of bodies fly in the air."

p. 144 "They rounded a corner ... be very quiet indeed?"

4. a) Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.

(p. 125) to catch fire

(p. 125) tension (cause ~ // ease / reduce ~ // heighten ~ // a source of ~)

(p. 126) to talk politics (to talk sports / religion / business // to talk

sense / nonsense)

(p. 129) to go through with smth.

(p. 131) a display of smth. (affection / friendliness / ill-temper / wealth)

(p. 135) to profit by / from smth.

(p. 141) to back smb. / smth. up

(p. 142) to have one's say

(p. 142) to take smth. in (usually negative)

b) Replace the underlined words and word-combinations with synonyms from your active vocabulary:

1. We laughed and that helped ease the nervousness / strain. 2. I'm always so sleepy when I go to classes – I can't grasp very much. 3. I hated law school, but Dad said: "Just see it out. There's not so much time left until the end of the course". 4. These thatched roofs

frequently ignite. 5. Offenders should not be able to benefit from their crimes by selling their story to the press. 6. They started to discuss political issues and everything resulted in a row. 7. At a public meeting yesterday, environmentalists were finally permitted to air their views about the future of the forest. 8. Some manifestation of your concern would have been appreciated. 9. Kate and Alex agreed to stand by their son as he recovered from his drug addiction.

*5. a) Find in the text the English equivalents of the following Russian words and word-combinations:*

напиток / питьё (122), увлеченный / интересующийся (124), терзаемый / преследуемый (125), выставлять кандидатуру (на выборах) (126), простой / невзрачный (126), внушительная победа на выборах / полный разгром противника (127), предвосхищать / предугадывать / прогнозировать (129), несомненность (131), подглядывать за к.-л. / любопытствовать / вмешиваться в чужие дела (136), сбиться с пути / отклониться (138), быть / существовать в большом количестве (138), язвить / дразнить к.-л. (139), врожденный/ природный (141), невнимательно / бегло / поверхностно (143).

*b) Use some of these words and word-combinations in the following sentences, translate them:*

1. He was elected mayor and won by a ... last May. 2. He takes delight in ...ing his nearest rival. 3. Nowadays we face the collapse of moral ...s. 4. They were more ... with how the other women had dressed than in what the speaker was saying. 5. The plane ...ed into Chinese airspace. 6. Try and ... what the interviewers will ask. 7. Our ... instinct for survival helps us to endure even extreme hardship. 8. There are laws governing the sale of alcoholic ...s. 9. Rumours ... about the breakup of their marriage. 10. He seems to go for ... quiet women. 11. I'm sick of you ...ing into my personal life!

6. *Fill in the underlined gaps with prepositions:*

1. Abruptly the room took ... on a rocket flight ... the clouds... (122) 2. They leaned forward ... the sound of Montag's swallowing his final bite ... food (125). 3. ... children are ruinous; you're ... your mind... (126) 4. But Montag was gone and back ... a moment ... a book ... his hand (127). 5. "Montag, Montag, please, ... the name of God, what are you ...?" (128) 6. The others ... the middle ... the desert watched her crying grow very loud as her face squeezed itself ... shape (131). 7. Montag fixed his eyes ... her, quietly (132). 8. ...the old man would go on ... this talking and this talking, drop ... drop, stone ... stone, flake... flake (134). 9. Let's have your hands ... sight... (137) 10. 'Carcasses ([ˈka:kəs] - sg.) bleed ... the sight ... the murderer!' (140)

7. *Language study:*

In that part of the text you come across the verb **to go** as a part of different phrasal verbs, e.g.: Montag, **go through with** this... (129); **Go ahead**. Let's laugh... (132); He **went back** through the house (133); How can I **go at** this new assignment (145). Try to remember as many of them as possible. Make sure you can tell the difference between them.

Fill in the gaps by using the following words: *ahead, at, back, back to, by, for, in for, into, off, on, on with, through with, up, with*.

1. After a short pause, Maria went ... her story. 2. A bomb went ... in East London in April last year, injuring seven people. 3. You go ... and we'll catch up with you later. 4. As time went ..., our fears for her safety increased. 5. If you want to earn a lot of money, you should go ... law or something like that. 6. Giving evidence in court was terrifying, but I'm glad that I went ... it. 7. That shade of blue goes ... your eyes. 8. They left Africa in 1962, and they never went ... . 9. The women seemed to really enjoy their work, and went ... it with great enthusiasm and cheerfulness. 10. I've always hated living in towns,

fortunately the same goes ... my husband. 11. Sophie seems to go ... hysterics whenever you mention that name. 12. Parts of the castle here go ... the 12<sup>th</sup> century. 13. The negotiations are expected to go ... for several weeks. 14. The rate of violent crime among young people in the US is still going ... .

### *8. Characterization.*

*In this part some minor characters (Mildred's guests) air views typical of the majority of the population:*

*- on family and relationships:*

I've never known any dead man killed in a war. <...> Anyway, Pete and I always said, no tears, nothing like that. It's our third marriage each and we're independent (124);

*- on children:*

No one in his right mind, <...>, would have children! (125); I plunk the children in school nine days out of ten. I put up with them when they come home three days a month... You heave them into the 'parlour' and turn the switch. It's like washing clothes; stuff laundry in and slam the lid. <...> They'd just as soon kick as kiss me (126);

*- on politics:*

I voted last election, same as everyone, <...> for President Noble. I think he's one of the nicest-looking men who ever became president (126); One was always picking his nose; it drove me wild (127);

*- on books:*

I've always said, poetry and tears, poetry and suicide and crying and awful feelings, poetry and sickness... (131); Silly words, silly words, silly awful hurting words... (132).

*The main character is already undergoing certain changes and he wants to change completely and compel other people to understand the necessity of changes:*

Go home and think how it all happened and what did you ever do to stop it? (132);

His mind would well over at last and he would not be Montag any more... He would be Montag-plus-Faber, fire

plus water, and then, one day, <...>, there would be neither fire nor water, but wine. Out of two separate and opposite things, a third. <...> Even now he could feel the start of the long journey, the leave-taking, the going away from the self he had been (134).

*Faber gives some explanations as to how Montag should determine what course to take:*

...you'll try to judge them (Faber's and the Captain's ideas) and make your decision as to which way to jump, or fall. But I want it to be your decision, not mine, and not the Captain's (142).

Make sure that you take into account these descriptions when speaking about the main character.

#### *9. Answer the questions in detail:*

Who paid a visit to Montag's wife? How did they enjoy themselves? What emotions did their arrival and behaviour arouse in Montag? What did he do?

What issues did he discuss with them? What was their attitude to war and politics, children and family? Why did Montag remember the faces of saints in some church during that conversation? Why did Montag get infuriated by the women's answers?

How did the women react on seeing a book in Montag's hand? What excuse did Montag's wife invent to justify her husband? What was the poem that he read to them about? Why do you think one of Mildred's friends burst into tears? How did Mrs. Bowles account for her tears?

What did Montag do after Mildred's guests departed? How did he hope to change thanks to Faber? How did the latter try to console Montag after his furious outburst against Mildred's guests?

How was he greeted by Captain Beatty on his arrival at the firehouse? What did Captain Beatty quote different

authors for? Did he succeed in it? How did Faber try to lessen the effect produced by Captain Beatty's words?

What stopped Captain Beatty from further needling Montag? Why did Montag remember the women he had argued with in the morning? Where did the firemen find themselves arriving at the scene of the crime?

### ***Assignment 7***

*1. Read Part III: from p. 146 – up to p. 168: “Good night, Mrs. Black, he thought”.*

*2. Transcribe, pronounce and translate the following words:*

*gobbledegook, avalanche, thoroughfare, boulevard, to gauge, exhaust (n.), scent.*

*3. Read and translate the following passages aloud:*

*p. 155 – 156 “Montag caught it with ... a skyrocket fastened to the street.”*

*p. 165 – 166 “He looked down the boulevard ... that made the adventure.”*

*4. a) Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.*

*(p. 146) to set smth. up (a business / an organization / a fund //*

*a meeting / a website)*

*(p. 148) to shatter smth. (fig.: confidence / illusions / hopes / dream /*

*smb.'s world)*

*(p. 154) to be armed with smth.*

*(p. 158) (to do smth.) on the off chance*

*(p. 158) to stifle smth. (a smile / a yawn // innovation // debate /*

*democracy // unrest)*

*(p. 164) pace (at a rapid / gentle / leisurely / walking /*

even / steady ~)

(to gather / increase // slow down // set //

keep the ~)

(p. 165) to make a difference (to smb. / smth.)

(p. 166) to turn smth. upside down

*b) Replace the underlined words and word-combinations with synonyms from your active vocabulary:*

1. He was provided with a lot of valuable information that he could use to defend the suspect. 2. I kept my voice level and suppressed the urge to hit him. 3. We have done our best to fix up a meeting but they haven't shown any interest. 4. Just getting a new hairstyle and new outfit had a noticeable effect on my confidence. 5. Daniel waited all day, hoping against hope that Annie would change her mind and come back. 6. The room was in a state of disorder after the police had searched it. 7. The reality, he said, is that his whole world has been completely destroyed. 8. She didn't slow her stride until she was face to face with us.

*5. a) Find in the text the English equivalents of the following Russian words and word-combinations:*

точный выстрел / прямое попадание (146), ерунда / вздор (147), обременительный / тягостный (149), пачкать(ся) / мазать(ся) (151), выследить / проследить (153), спустить курок (*перен.* пустить в ход, привести в движение) (154), наказание / кара (156), беглец (160), запас прочности / надежность (161), истощать / опустошать (161), задняя / тыльная сторона (162), мишень / цель / объект (163), вертикальный / прямой / держащийся прямо (166).

*b) Use some of these words and word-combinations in the following sentences, translate them:*

1. The children ...ed the walls with mud. 2. The device gives a greater ... 3. What's this ... you're watching? 4. The magazine's editorial this month hit a ... . 5. A trailer was attached to the ... of the truck. 6. She regards living in New York as a ...; she hates big cities. 7. Prop up the

canvas in an ... position. 8. The ... for the strike was the closure of yet another factory. 9. The stationary trucks were easy ...s for the enemy planes. 10. The police ...(e)d the call to her ex-husband's number. 11. Her energy seemed to ... out of her.

*6. Fill in the underlined gaps with prepositions:*

1. She ran past ... her body stiff, her face floured ... powder... (147). 2. Montag stood ... the flame-thrower ... his limp hands, <...>, his face smeared ... soot (151). 3. ...he could never decide whether the hands or Beatty's reaction ... the hands gave him the final push ... murder (153). 4. He hobbled ... the ruins, seizing ... his bad leg <...> and shouting directions ... it and <...> pleading ... it to work ... him... (157). 5. ...instead ... shutting up and staying alive, you go ... yelling ... people and making fun ... them... (158-159) 6. He came ... the washroom <...> and walked ... the darkness and ... last stood again ... the edge of the empty boulevard (162). 7. His throat tasted ... bloody iron... (163). 8. The beetle came ... a single whistling trajectory, fired ... an invisible rifle (164). 9. He looked ... that black line ... disbelief, getting ... his feet (165). 10. The driver of that car <...> considered the probability that running ... a body ... that speed might turn the car ... and spill them ... (166).

*7. Language study:*

In that part of the text you come across the verb **to run** as a part of different phrasal verbs, e.g.: It was a vast stage without scenery, inviting him **to run across**... (160); He wanted **to run after** them yelling (166); The driver of that car <...> considered the probability that **running over** a body... (166).

*Try to determine what the verbs in bold type mean in the following sentences, the definitions given below the exercise will help you:*

1. How can you have **run through** so much money so



quickly? 2. Months **ran on**, and still there was no letter. 3. The contract **runs out** next week. 4. A feeling of sadness **runs through** his poetry. 5. The teacher **ran on** about good behaviour, as usual. 6. I've **run out of** writing paper. 7. I **ran across** an excellent book on the subject, in the public library. 8. Our talk with the governor **ran upon** various matters of public importance. 9. The school band will have to stay late **to run through** the pieces for the concert. 10. I'll just **run over** how the burglar alarm works. 11. Hillary has made no secret of her wish **to run for office**. 12. I don't want you **to run away with the impression** that all I do is have meetings all day.

- to concentrate on; to focus on
- to go by; to fly by
- to meet smb. accidentally; to come across
- to be one of the main parts of smth.; to be important for understanding a speech or book correctly
- to quickly explain smth. to someone
- to repeat; to rehearse
- to try to be elected to an important political position
- to talk for a long time about smth. in a way that is boring; to harp on smth.
- to waste; to use up quickly and in a foolish way
- to become invalid; to expire
- to believe smth. that is not true
- to use all of smth. and have nothing left; to come to an end

### *8. Characterization.*

*In this part the main character already tries to formulate some ideas concerning:*

- *his family life:*

...he wanted to change everything, <...>, everything that showed that he had lived here in this empty house with a strange woman who would forget him tomorrow, who had gone and quite forgotten him already... (150); ...Mildred was under there somewhere and his entire life under there... (152);

- *his previous actions:*

"We never burned *right...*" (154);

- *other people belonging to the majority:*

*Beatty wanted to die.* In the middle of the crying Montag knew it for the truth (158); For no reason at all in the world they would have killed me (166);

- *himself and his new attitude to the world:*

You always said, don't face a problem, burn it. Well, now I've done both (157); He hadn't wanted to kill anyone, not even Beatty (159); There was nowhere to go, no friend to turn to, really. Except Faber. <...> He just wanted to know that there was a man like Faber in the world. He wanted to see the man alive... (161); ...it's your house and your turn. For all the houses your husband burned and the people he hurt without thinking (167).

Make sure that you take into account these descriptions when speaking about the main character.

### *9. Answer the questions in detail:*

What did Montag and Beatty speak about before setting fire to Montag's house? Why was Clarisse's name mentioned in this conversation? What feelings did Montag have when he realized that it was his wife who had turned in the alarm? Why did Beatty make Montag burn his own house?

What feelings did Montag have when burning his own house? Why? Why does the author use the words from the semantic field "circus" (p. 146, 151) when he describes the reaction of the neighbours to the scene they witnessed?

What information about the alarm turned in at Montag's did Captain Beatty reveal to Montag? How did the former understand that his subordinate was listening to someone? What did Captain Beatty threaten to do when he got hold of Faber's device?

How did Montag react to Beatty's threats? Was Captain Beatty frightened of his subordinate's reaction? What did Captain Beatty want to force Montag to do behaving in the way he did? Why?

What did Montag's struggle with the Mechanical Hound end in? Why did he turn back to the scene of the fire though it was dangerous and it hurt him to move?

Why did Montag cry when he realized that Beatty had compelled Montag to kill him?

What made Montag's position more dangerous? Why did he wash and comb before crossing the boulevard? How did that idea of his characterize the change he had undergone? Why was he heading for Faber's house though he understood that the latter wouldn't be able to hide him?

What problem did he have to face when crossing the boulevard? How did he cope with it? Who were the people chasing Montag? Why did they do it? Why did he pick up the books he had dropped though it was dangerous as the pursuers could return?

Why did he come to Mr. Black's husband?

### ***Assignment 8***

*1. Read Part III: from **p. 168** (starting with: " 'Faber!' Another rap, a whisper..." ) – up to **p. 193**: "sat with his eyes fixed to the blank screen, trembling".*

*2. Transcribe, pronounce and translate the following words:*

a quarry, a valise, a meteor, a record, perfume, warily, suspense.

*3. Read and translate the following passages aloud:*

*p. 174 "Then, if he wished ...watch the big game, the hunt, the one-man carnival."*

*p. 188 "How long he stood ... was concerned with all of the world."*

*4. a) Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.*

(p. 170) to mess smth. up (arrangements / plans / a day's work / life)

(p. 171) to get in touch with smb.

(p. 178) to witness smth.

(p. 185) to mingle with smth.

(p. 188) to be concerned with smth.

(p. 190) portable

(p. 190) to wind up

(p. 191) to save (smb.'s) face

*b) Replace the underlined words and word-combinations with synonyms from your active vocabulary:*

1. I hope I haven't fouled up all your plans. 2. This is a company that is directly involved in the defence industry. 3. She was fired, but she didn't ruin her reputation as she told everyone she'd resigned. 4. Police are appealing for information from anyone who saw the attack. 5. I was given the names of three government officials to contact. 6. The photographic studio needed mobile equipment and it was provided by a sponsor. 7. As I spoke his expression was one of amazement combined with fury. 8. Stricter discipline is needed in order to stop children like these ending up in reform school or prison.

*5. a) Find in the text the English equivalents of the following Russian words and word-combinations:*

опрометчивый / необдуманный (170), участок (земли) (173), гражданский / штатский (174), сплошной / непрерывный / цельный (179), неразбавленный / чистый (180), завеса / покров (183), бежать / убегать

(184), колея / рельсовый путь (186), смутное чувство (188), разборный / складной / откидной (189), мошенничать / притворяться (190), козел отпущения (190), отомстить (за ч.-л.) (192).

*b) Use some of these words and word-combinations in the following sentences, translate them:*

1. India has thousands of miles of ... . 2. He left the army and returned to ... life. 3. She felt she had been made a ... for her boss's incompetence. 4. With real estate prices rising, vacant ...s in the area are selling for as much as £ 75,000. 5. He was caught trying to ... the country. 6. She felt a ... of excitement. 7. During winter the lake became a ... block of ice. 8. The kid is always saying he's too sick to go to school, and his parents figure he's ...ing it. 9. Don't make any ... promises that you may regret later. 10. He promised to ... his father's death. 11. Their work is carried out behind a ... of secrecy. 12. Painters find ... chairs very convenient especially when making sketches.

*6. Fill in the underlined gaps with prepositions:*

1. You might <...> get ... touch ... me in St. Louis, I'm leaving ... the five a.m. bus this morning... (171). 2. "The Mechanical Hound is now landing ... helicopter ... the site ... the burning!" (173) 3. ...it was ... actuality his own chess-game he was witnessing, move ... move (178). 4. ... the count of ten now! (179) 5. ...the first time ... a dozen years the stars were coming out ... him, ... great processions... (181). 6. He waded in and stripped ... darkness ... the skin, splashed his body, arms, legs, and head ... raw liquor... (180) 7. ...somewhere ... the seven veils of unreality, ... the walls of parlours <...> pigs sat ... warm ponds ... noon and dogs barked ... white sheep ... a hill (183). 8. ...moving carefully ... the tracks, fully aware ... his entire body, <...>, his ears stuffed ... sound, <...>, he saw the fire ahead (187). 9. Montag walked slowly ... the fire and the five old men dressed ... dark blue denim pants... (189). 10. The Hound leapt up ... the air ... a rhythm and a sense ... timing that was incredibly

beautiful (192).

### *7. Language study:*

In that part of the text you come across the verb **to turn** as a part of different phrasal verbs, e.g.: He felt the city **turn to** its thousand of doors (179); ...the voices were **turning** the world **over**... (160); ...it **turns out**, it's very usable indeed (191). Try to remember as many of them as possible. Make sure you can tell the difference between them.

Fill in the gaps by using the following words: *away, away from, back, down (2), off, on, out (2), over (2), to, up (2), with*:

1. It's pretty cold in here. Can you turn ... the heating? 2. The City Council turned ... a request to raise police officers' salaries by 6 %. 3. Don't worry about the interview, it'll all turn ... fine. 4. The Captain had been advised to turn ..., due to very bad weather conditions. 5. The scheme could give jobs to thousands of youngsters who might otherwise turn ... crime. 6. "Come in, have a drink," he said, smiling at her and turning ... the charm. 7. Voters turned ... him in the opinion polls after he was involved in a series of scandals. 8. I've been looking for a house around here for months, but nothing at all has turned ... . 9. Could you turn that music ... - we can't hear ourselves speak! 10. Although very shy as a child, he eventually turned ... to be a natural leader. 11. The nurses gently turned her ... and straightened out the sheets. 12. The guy at the desk turned me ... because I didn't have a membership card. 13. Don't forget to turn ... the lights when you come to bed. 14. She said she needed a few days to turn it ... in her mind.

### *8. Characterization.*

*In this part we see that the influence of Faber and Montag was mutual and contributed to their development:*

"At least you were a fool about the right things... <...>

You did what you had to do. It was coming on for a long time" (169); "I feel alive for the first time in years... I feel I'm doing what I should have done a lifetime ago. For a little while I'm not afraid. Maybe it's because I'm doing the right thing at last. Maybe it's because I <...> don't want to look the coward to you" (170).

*The main character formulates some ideas concerning:*

- *his previous life:*

I could feel it for a long time, I was saving something up, I went around doing one thing and feeling another. <...> It's a wonder it didn't show on me, like fat (169 - 170);

- *the new reality he was confronted with and his new behaviour:*

He was moving from an unreality that was frightening into a reality that was unreal because it was new (180); He floated <...>, going away from the people who ate shadows for breakfast and steam for lunch and vapours for supper (181); ...if *he* burnt things with the firemen, and the sun burnt Time, that meant that *everything* burned! (181); Somewhere the saving and putting away had to begin again and someone had to do the saving and keeping, one way or another, in books, in records, in people's heads... (182); ...the more he breathed the land in, the more he was filled up with all the details of the land. He was not empty. There was more than enough here to fill him (186); He hadn't known fire could look this way. He had never thought in his life that it could give as well as take (188).

Make sure that you take into account these descriptions when speaking about the main character.

*9. Answer the questions in detail:*

What feelings did Faber have when he saw Montag on his doorstep? How did the old man try to console his friend? Why was Montag inclined to apologize for his coming? What new sensations did Faber have thanks to Montag?

What course of action did Montag have to take in Faber's opinion?

Why did Faber turn on his TV? What did they learn with its help? Why did that information frighten both of them? What idea was Montag toying with when he watched the landing of the new Mechanical Hound? Why did he give it up? How come Montag and Faber swapped the roles of a teacher and a pupil? How does this situation characterize Montag?

Why did Montag compare the Hound with autumn? Why did he follow its route peering through the window of some house instead of running? Why was the whole population involved in this chase? Why does the author use the adjective "grey" several times in the description of the citizens and compare them with animals?

What did Montag feel when he reached the river and let it float him? What did the river differ from the world he fled in? What made him take the decision never to burn again?

What image of happy life did the memory about his visit to a farm in childhood evoke in him? What do you make of this image?

Why was Montag afraid when he had to come out on the land? Why does the author use so many words from the semantic field "flora" when depicting the scene Montag faced? Why do you think Montag was under the impression that once Clarisse went along that very path he took?

What new sensations all over his body did he have (compare them with the ones he used to have not so long ago)?

What new aspect of fire did he reveal for himself? Why did Montag compare himself with an animal (come back to the



same description that concerned the majority of population and explain the difference if there is any)?

Why did the people round the fire attract Montag? How did they treat him? Think about the use of the name Granger. How did they happen to know him?

What explanation about the chase did Granger give? What did the chase end in?

### ***Assignment 9***

*1. Read Part III: from **p. 193** (starting with: "Granger touched Montag's arm...") – up to **the end**.*

*2. Transcribe, pronounce and translate the following words:*

separate (adj.), Ecclesiastes, wilderness, a bomb, bombardment, a scythe, Phoenix.

*3. Read and translate the following passages aloud:*

*p. 200 – 201 "They moved along the bank ... with dirty fingers."*

*p. 209 "Montag looked at the river ... that's a beginning."*

*4. a) Study the following words and word-combinations. Be ready to bring out the situations in which they are used in the chapters.*

(p. 193) may / might (just) as well do smth.

(p. 194) to be used to smth. / doing smth.

(p. 197) to pay off

(p. 198) to come round

(p. 198) to feel (be) superior to smb.

(p. 208) to wear off

(p. 213) to catch up with smb.

(p. 213) to heal (healing)

*b) Replace the underlined words and word-combinations with synonyms from your active vocabulary:*

1. Don't worry about the chairman, he'll be brought

around to our way of thinking. 2. The two men were talking, but as we drew near they turned and stared at us. 3. The band's dedication and practice were finally worth it when their single made it to number 1 in the charts. 4. Would she become bored with married life once the novelty faded away? 5. He had become accustomed to living without his mobile and missed it very little. 6. She claimed to be able to cure people simply by laying her hands on their bodies. 7. I don't like you to patronize me as I am offended by such treatment.

5. a) *Find in the text the English equivalents of the following Russian words and word-combinations:*

паства (193), вспоминать / припоминать (195), масштаб / охват / размах (197), подстрекать (197), свободный / несвязанный (строгим контролем, организацией) (198), тщательно разработанный / продуманный / сложный (200), выделять (на ч.-л. долю) / предназначать / отводить (204), простой / не более чем (204), забвение (206), мельчайшая частица / крупица (209), зажечь спичку (210), приносить / давать (плоды, урожай и т.п.) (213).

b) *Use some of these words and word-combinations in the following sentences, translate them:*

1. Finally they came to a system in which political parties form a ... alliance. 2. He is a Hollywood star who has gradually faded into ... . 3. They were accused of ...ing the crowd to violence. 4. He ... a ... and lit the candles. 5. The government's new healthcare plan is the most ... . 6. Higher-rate deposit accounts ... good returns. 7. You've got the job. The interview will be a ... formality. 8. They entertain on a grand ... . 9. There's a ... of truth in what he says, but the conclusions he comes to are rubbish. 10. Twenty years later he could still clearly ... the event. 11. How much money has been ...ed to us?

6. *Fill in the underlined gaps with prepositions:*

1. Carried ..... a national scale, it might have worked

beautifully (197). 2. ...we're not ... control, we're the odd minority crying ... the wilderness (198). 3. We'll pass the books ..... our children, ... word ... mouth, and let our children wait, ... turn, on the other people (198). 4. ... they were sure ... nothing ... that the books were on file ... their quiet eyes, the books were waiting, ... their pages uncut... (201). 5. They (her hands) just hang there ... her sides or they lie there ... her lap... (202). 6. And if there were, it would be related ... the great sloth which hangs ... in a tree all day... (204) 7. They held ... the earth <...>, and they were all shouting to keep their eardrums ... bursting... (208). 8. ...Granger arose, <...>, swearing incessantly ... his breath, tears dripping ... his face (210). 9. But every time he burnt himself ... he sprang ... the ashes... (211). 10. We went right ... spitting ... the graves ... all the poor ones who died ... us (212).

### *7. Language study:*

In that part you come across the verbs **to do** and **to make** that are often confused by Russian speakers, e.g.: ...Professor West here **did** quite a bit for ethics, <...>, for Columbia university... (p. 193); We all **made** the *right* kind of mistakes... (194); ...he **made** toys for us and he **did** a million things in his lifetime... (202). Check whether you remember the words these verbs collocate with and can tell the difference between them.

*Fill in the blanks with one of the verbs in the appropriate tense form:*

1. He ... his PhD at Harvard. 2. Although the police ... inquiries about the missing car, it was never found. 3. The minister will ... a statement on that issue today. 4. This extra strong glue should ... the job. 5. Can't you see what all this stress and uncertainty is ... to our family? 6. That haircut ... you look ten years younger. 7. Who's going to ... the ironing? 8. She was sitting in front of the mirror ... her hair. 9. You may not care one way or the other, but it ... a difference to me. 10. He ... well in the

exam. 11. Well, it's time we started ... our way home, I think. 12. The room will ... us quite well. 13. It's my first trip abroad so I'm going to ... the most of it. 14. What point are you trying to ..., exactly? 15. Can you ... a living from painting? 16. I ... yoga twice a week. 17. Jack ... ample provision for his family in his will. 18. While I'm in Norway, I want to ... some skiing. 19. You've ... a terrible mess of this job. 20. The fresh air will ... you good.

### *8. Characterization.*

*In this part Granger becomes the man who tries to teach Montag a lesson thus contributing to his better understanding of the human nature, the world and himself:*

...that's the wonderful thing about man; he never gets so discouraged or disgusted that he gives up doing it all over again, because he knows very well it is important and *worth* the doing (199); He was individual. He was an important man. <...> He shaped the world. He *did* things to the world. The world was bankrupted of ten million fine actions the night he passed on (202); Everyone must leave something behind when he dies... <...> It doesn't matter what you do, he said, so long as you change something from the way it was before you touched it into something that's like you after you take your hands away (203); 'Stuff your eyes with wonder,' he said, 'live as if you'd drop dead in ten seconds. See the world. It's more fantastic than any dream made or paid for in factories...' (204); We know all the damn silly things we've done for a thousand years, and as long as we know that and always have it around where we can see it, some day we'll stop making the goddam funeral pyres and jumping into the middle of them... (211); We're remembering. That's where we'll win out in the long run. And some day we'll remember so much that we'll build the biggest goddam steam-shovel in history and dig the biggest grave of all time and shove war in and cover it up (212).

*The main character takes a decision concerning his future:*

We'll just start walking today and see the world and the way the world walks around and talks, the way it really looks. I want to see everything now. And while none of it will be me when it goes in, after a while it'll all gather together inside and it'll be me (209); Later, in a month or six months, and certainly not more than a year, he would walk along here again, alone, and keep right on going until he caught up with the people (213).

Make sure that you take into account these descriptions when speaking about the main character.

*9. Answer the questions in detail:*

What did Granger tell Montag about the people he was bumming with? What united them and Montag according to Granger? Why did the fact that Montag retained the contents of the book in his mind please Granger and upset Montag?

How did their organization appear? How could books come in handy after the war according to Granger? What human quality helped them not to abandon hope and persist in their actions? Why was Montag a bit disappointed when he managed to get a closer look at Granger's companions?

What did Granger tell Montag about his grandfather? What truths and ideas did he absorb from his grandfather? What lessons did Granger try to teach the former fireman with the help of these recollections?

Who did Montag think about when the war broke out and the city was being bombed? How did he imagine the last minutes of his wife? How does the fact that he brooded on her fate characterize him? What decision concerning his further plan of actions did he take? What did he mean by

“really touching the world” and then the world “being him”?

How did Granger try to comfort people after the bombardment? Why did he again touch upon books? Why did Montag decide to recite the extract he had remembered on their way to the city in ruins?

## **Revision**

*1. Revise all the words and word-combinations from the list of your active vocabulary:*

*a) Insert the missing prepositions:*

1. She was looking for fame and glory ... the coat-tails of her husband. 2. Susan wants to be a theatre manager, but I think it's a very difficult business to get ... . 3. The guide told us a lot about the place, but it was too much to take ... . 4. A lot of companies are coming ... to the view that older employees tend to be more reliable. 5. It's important to recognize jealousy as soon as possible and to nip it ... the bud before it gets out of hand. 6. Financially, things have worked ... very well for us. 7. There are a number of advantages in writing to potential employers and offering your services ... the off-chance that they have a suitable vacancy. 8. The police came and turned the place ... . 9. I can't believe he went ... the divorce. 10. Aid workers are now confronted ... the task of feeding all the refugees.

*b) Here the prepositions are given. Fill in the gaps with the words these prepositions collocate with:*

1. They took a hell of a risk, but it really ... off in the end. 2. I can't say that the idea of living abroad has ever really ... to me. 3. Without hesitation, they climbed into the car and ... for the sea. 4. This was one phenomenon which Darwin's theory of Evolution could not ... for. 5. I'm thinking of ...ing up for an evening class in classical guitar this year. 6. We always try to ... up with our competitors. 7. If you make a mistake like that it can easily ... up a whole day's work. 8. After half an hour, ... the oven down to a low heat. 9. Learning a language

is hard work, and your early enthusiasm may soon ... off. 10.  
Tears ... with the blood from the cut on his face.

*c) Give the synonymic expressions to the following:*

- to express your opinions freely, especially to support or defend smb.;
- to be the main reason for smth. or the most basic part of smth.;
- to hit smb., to give smb. a bang, to throw a punch;
- to do or be about to do smth. wrong or secret;
- to have the effect of changing smth. back into its original state;
- to control, to run, to handle smth.;
- to have the opportunity to express yourself fully about smth., to get the chance to say what you think about smth.;
- to deal with smth, to manage, to take charge of smth;
- to establish, to start, to found smth.;
- to get into a particular situation or place at the end of a long series of events and without wanting to.

*d) Give antonyms to the following:*

- under pressure;
- to draw smb.'s attention to smth.;
- to remove, to detach, to take smth. away;
- resistance, defiance;
- damaged, broken;
- to refuse to endure or bear smth. or smb.;
- to be (feel) strung up, unsettled, not confident;
- to make a loss on smth., to suffer a loss of smth.;
- inattentive, off-guard;
- to give smth. (e.g., a bad habit) up, to quit.

*e) Complete the following situations using your active vocabulary. More than one option is possible; you are welcome to give various options:*

1. People lived in constant fear of the secret police, and no one dared...

2. Old Mr. Smith didn't approve of women doctors as he was convinced that...

3. He swears he's telling the truth and has witnesses who...

4. Last Wednesday Poland somehow allowed the United States to take a three-goal lead before...

5. When it comes to nuclear technology, Britain lags a long way behind France and the US but it makes great efforts...

6. The children were removed from the family because their father was violent and they were believed...

7. We've already looked at all portable computers on display, in my opinion we're not going to find anything better, so...

8. The counting of votes was delayed in some areas because of obstruction by local officials but...

*g) Make up your own English sentences with synonyms and antonyms of the words from the list of your active vocabulary.*

## *II. TOPICS FOR DISCUSSION*

1. The world of the future as R. Bradbury sees it.
2. Books and their role in the possible salvation of humanity according to R. Bradbury.
3. The transformation of Guy Montag: from a fireman to an individual.
4. Queer ducks and their influence on Montag.



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